

# Beach Boys

AUSTRALIA

COMPENDIUM  
071-267 1525

\$1.00



ISSN 0816-3855



# BEACH BOYS AUSTRALIA MAGAZINE

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

ISSUE 34

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JANUARY 1993

BEACH BOYS AUSTRALIA is published four times a year - JANUARY, APRIL, JULY and OCTOBER. Cost per issue is \$5 (post paid). A FOUR ISSUE subscription is \$14 (AUSTRALIA), \$18 (USA), \$20 (UK and EUROPE) and \$16 (JAPAN/NZ). Prices include AIRMAIL postage outside of AUSTRALIA. Make all cheques and money orders payable to BEACH BOYS AUSTRALIA. Subscription information for overseas subscribers: ALL payment MUST BE in US DOLLARS. If paying by cheque or money order, ADD and additional \$5 for bank charges.

DEADLINE FOR CONTRIBUTIONS - 10TH OF MONTH PRIOR TO PUBLICATION

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## FROM THE EDITOR

Now that the BBs Australian tour is all over we can collect our thoughts and ask was it all worth it? Did it achieve anything?

As evident in this issue, many fans thought the shows were worthwhile; others did not. From a personal point of view, I did not go to the concerts because I knew what to expect and I was proved right. For me The Beach Boys will always remain a concept and what we now have is the concept running amuck. I love the new album, but the group members themselves have never interested me. What about Brian you ask?

I have never considered Brian as a group member. After all, the group is only a means to an end, a way to get the music seen, not heard.

I spent some brief moments with both Al Jardine and Mike Love at the group's Australian Tour Press Conference, but little if any info was forthcoming. Neither party seemed that interested and I guess, neither was I. However, I did spend some time before and after in conversation with Bruce. What we talked about had nothing to do with The Beach Boys and instead concerned Bruce's early

solo career and work with Terry Melcher. These interviews were conducted for my upcoming book on studio groups and in particular, a chapter devoted to Bruce And Terry.

One thing that did catch my attention was when my daughter spoke with Bruce, he spent some time telling her to seek out her own musical idols, people of her own era. I found this quite amusing considering the "timelessness" aspect of The Beach Boys music. Nice one Bruce!

As for news, there's very little. Check out the letters.

FRONT COVER features Al Jardine and Lawrence Lavery in Brisbane.

REAR COVER features Gordon Speldewinde and Mike Love at Press Conference

## BBA EUROPEAN OFFICE

c/o KINGSLEY ABBOTT: "HOLLYCOTT", HIGH COMMON, NORTH LOHAM, DISS, NORFOLK IP22, 2HS, ENGLAND

a CALIFORNIA MUSIC production

OFF THE TOP  
WITH THE PROFESSOR LAWRENCE LAVERY  
I THINK, THEREFORE I AM - A BEACH BOY!

The ultimate buzz for any fan is securing an autograph and a photo opportunity

The icing on the cake would be to conduct an interview.

I've been fortunate to experience all that.

So, how can one possibly top that?

Well folks, it's called the ultimate compliment.

You can ask any Elvis impersonator, he'll know what I'm talking about.

The BBs entourage were staying at The Marriott in Surfers Paradise.

It was the evening of Friday, November 20, 1992 and I had just interviewed Mike Love and Billy Hinsche and spoken to Bruce and Al and to other members of the band.

I wandered around the hotel for awhile and saw two female fans staring at me.

They summoned their courage and came over to speak.

They wanted my autograph!

I spent five minutes trying to convince them that I was only a fan, but I'll tell you what, I enjoyed every minute of it while it lasted.

So with tongue-in-cheek the 1993 Beach Boys line-up is: Mike, Al, Carl, Bruce AND Larry!

To the Correct Perspective, stick that up your ass!

Many other people at the hotel thought I was a member of The BBs.

What a buzz!

In a way, this was the highlight of the whole Australian Tour for me and in a lot of ways it made up for the Sydney leg of the tour.

More on that later.

1992 was a strange year.

As a fan I was losing interest fast until I decided to change the situation.

Steve can attest to that in relation to my contributions to BBA when it comes to quality and quantity.

This article is my slow climb back to rekindling my original spark.

During the first half of 1992 my doubts were strong enough to nearly pull the plug and give the game away.

Why you ask?

a) It had been seven years since their last proper lp.

b) It had been four years since Brian's solo lp.

Then imagine my surprise when I heard the BBs new album *SUMMER IN PARADISE* being

played during my attendance at ESQ's Beach Boys Convention in San Diego.

During my stay in LA and prior to attending the launch of Steve's book *IT'S PARTY TIME* at The Beverly Hilton, I got another pleasant surprise.

Elliot Lott rang me to say that after fourteen years The BBs will finally tour Downunder come November.

I was on a roll and to top it off, Alice Lillie of BBFUN dropped by and we visited The Beach Boys Cafe.

I'd like to thank her for that and for taking the day off to do so.

In the interim between my overseas trip and The BBs November Tour Downunder, I kept in contact with fellow fan Lenny Supera who has nothing but kind praise for BBA and unlike the *Correct Perspective*, he likes what I commit to print.

Thanks for your support mate.

I enjoyed The BBs concert at the Brisbane Entertainment Centre and it was nice to chat with New Zealander Garry Chapman once again.

I managed a photo opportunity with Carl Wilson prior to their 19th November gig.

Compare BBA#6 and what I'm writing now in BBA#34 and you'll see how jaded I've become.

It has to do with their Sydney concert.

Before I get to that, I read a newspaper report dated December '92 in which it seems that rock singer Alice Cooper had gotten into the holiday spirit by paying off a fan's mortgage to the tune of \$16,000.

She lives in California.

Apart from my Hawaii trip in 1986, I've been to California twice.

This fan has spent between \$10,000 and \$15,000 and all I expect is an autograph, a photo opportunity and a lousy little interview.

So I can not understand where Bruce Johnston gets off!

He said to me, "Let the music do the talking."

He wasn't happy about the media coverage.

Well Bruce, I would've been more fair in my praise or criticism.

For Example.

The media calls you Bruce Wilson and they think the late Dennis Wilson was a guitarist.

At least I know the facts and your correct names.



The media had to go to Steve to find out what you guys looked like at the Sydney Press Conference.

Just like the '78 visit.

Also, imagine my surprise when watching TV one night I happen upon a commercial for the Manly Wharf Shopping Centre.

Who should be featured in it but Mike Love and Al Jardine AND the music used was a non-BBs recording of *Do It Again*.

It would've been nice to have found out beforehand that it was being planned!

At the Sydney concert on November 28th I spoke with Michael Manhee (the tour promoter) and with Mr. Elliot Lott, but still I couldn't get backstage.

Everyone else did!

I left the show half way through and waited for a bus home.

I even ripped up BBA#33 and threw it on the ground.

Steve wasn't at the show so I'm in good company.

The BBs don't deserve a fan like me.

I'll still buy the records, whether group or solo, but as stipulated in Steve's book *THE WILSON PROJECT*, the music business can go to hell!

I will say this though.

I do appreciate the time the various band members gave me, but at the same time it's not easy being a fan.

Get the picture.

Since I'm talking about the music business, I wanted to contact before this issue went to press the head of EMI Promotions Mr. David Baxter, but he was on holidays. What follows is a list of the questions I intended to get off my chest.

#### QUESTION ONE

Why wasn't the *SUMMER IN PARADISE* CD sold at all the concerts?

#### QUESTION TWO

It's a joke in regards to the *SUMMER DREAMS* CD.

It was Top 20 in December '91 and now it's Top 20 in January '93.

PROMOTE the new CD.

And why wasn't the US version (imported from the US by EMI) be sold at a special price to get people to buy it instead of *SUMMER DREAMS*.

If they buy the new CD, we're talking chart success.

Then when the all copies of the US version are sold, EMI Australia can market their own pressing at the regular price.

As a result, everybody wins.

#### QUESTION THREE

I've been to Beach Boys Beach Party

*Nights* at various venues recently and people seem to love the new CD.

To drive my point home, I'll quote *THE DAILY MIRROR TELEGRAPH* dated November 27, 1992.

A lady named Samantha said this.

"I love their old and NEW stuff. I'm sure this will give them a big comeback."

Another fan from Lane Cove by the name of Jenny said she decided to see the BBs instead of Guns & Roses.

Wake up because I see that this new CD is being slotted among The BBs' old product in record stores.

The band is really wasting their time coming back.

They did so to promote NEW product.

#### QUESTION FOUR

EMI Australia have released a CD single from the *SUMMER IN PARADISE* album and the tracks are *Hot Fun In The Summertime*, *Summer Of Love* AND *KOKOMO*! Why *Kokomo*?

Enough is enough!

Let's promote the NEW material!

#### And finally QUESTION FIVE

I was told by EMI recently that there was enough promotion.

I'm just guesstimating the logic of some of it.

On the back of the posters promoting the tour there is a nice little write-up under the heading "FUN, FUN, FUN".

Why wasn't it done also for the newspapers?

Glenn A Baker did a Neil Diamond story for *THE DAILY TELEGRAPH MIRROR* back in December of '91 for his tour.

Why nothing for The BBs?

In conclusion, I'd like to add the following:

I've got an old BBs hat that says "BEACH BOYS 1983 TOUR".

That hat is special to me.

It's hard to believe that it's been ten years since Dennis shuffled off this mortal coil.

Rest in peace.

And finally to a lady by the name of Stephanie Moira who lives in Los Angeles and her male friend.

Thanks for watching over me as I waited for a bus.

If it wasn't for both of you, my altercation with a certain chap could've been a lot worse.

I had my wits about me thanks to you both, but in the end you can't help bad luck.

LAWRENCE LAVERY, January 1993

## HOT FUN IN THE SUMMERTIME (WELL, NOT QUITE DUE TO MELBOURNE'S INCLEMENT WEATHER!)

MARK KENNEDY

#### THE PREAMBLE

"It's been fourteen years since The Beach Boys rode the waves Downunder" or something to that effect was part of the radio promotion on Gold 104, one of the band's tour supporters.

Although I wasn't a Beach Boys fan back in 1978 (I was only 8), it has been awhile and a lot has changed. Dennis is gone. Brian is (as Mike Love put it) in "limbo" and Al and Mike are beardless. But the inherent music certainly hasn't changed.

I obtained my ticket through a friend as soon as they went on sale. In the weeks leading up to the concert I wondered if I would meet the guys; perhaps backstage or at the hotel. Consequently I chose an album that I've always wanted autographed. That album was *SUNFLOWER*.

During the week prior to the concert I had compiled a seemingly comprehensive list of hotels where the group might be staying. With a \$5 Phonecard I started my investigation, asking the various receptionists whether or not a Mr Jardine was booked in. I was greeted with the answer "No" on more occasion than I care to remember. Added to this was the miserable weather! However, redolent of a cliched sitcom, I used the last call on the card and SUCCESS!

I drove to the Hilton and promptly entered the lobby. The receptionist told me that Al "Beach Boy" Jardine would be arriving at 6.45pm. The time was only 4.15pm! I was hungry, wet and feeling slightly uncomfortable with my backpack in hand. Later I was informed that the plane had been delayed three hours! Oh well, back home.

#### ON THE DAY

We (myself and three friends) arrived at Olympic Park at 8.20am on Sunday morning (November 20). The gates were to be opened at midday and The Beach Boys were to go on stage at 4.15pm, but at 8.30am people had already begun to queue up. The gates didn't open up until 12.45, but once they did, everyone rushed in. My group positioned itself third row centre right. The venue filled rather quickly and by the time the dreary support acts had exited, the place was virtually full (approximately 15,000...not bad, mm).

#### THE CONCERT

Once The Beach Boys hit the stage, ear-piercing whistles and joyous shouts filled the stadium. It was quite incredible and

something I've never experienced.

When the band launched into those familiar opening chords to *California Girls*, the frenzy accelerated and Mike was basking in it!

Four songs from the *SUMMER IN PARADISE* album were performed live. These were *Surfin'*, *Under The Boardwalk*, *Forever* and *Hot Fun In The Summertime*.

Al was joined on stage by his twin sons Drew and Robbie (which is which?) with earplugs intact which was fun. The weather held up nicely with the sun shining brightly, especially during such classics as *Good Vibrations*, *Wouldn't It Be Nice*, *Do It Again* and *Help Me Rhonda*.

*Darlin'*, *Then I Kissed Her* and *In My Room* all made an appearance and Al really glowed on a great version of *Cotton Fields*. The obligatory *Kokomo* was performed to a rousing response and *Fun, Fun, Fun* provided a fitting end with 15,000 people joining in on the wailing finish.

The boys really grooved and sang well, notably Carl who played some fantastic lead guitar. It was interesting to note that Carl was wearing an AIDS awareness ribbon.

For hardcore fans, this concert may have been unadventurous, but for about 98% of the crowd it was probably the ultimate and long awaited Beach Boys concert! I'm certainly not complaining. I had a great time. I bought a t-shirt, a cap and a programme at the venue. Posters were also available, but they were of John Stamos!...aaagghh!!... Surely the organisers could've produced one of The Beach Boys. It has been fourteen years!!

#### THE AFTERMATH

Following the concert, my friends and I went to the Hilton, but we missed the guys by ten minutes. They went to see Jesus Christ Superstar. We decided to wait at the hotel where we met two fellow fans. Suddenly we all started talking about the band until the guys arrived.

Carl was the first to walk in to the Hilton. We met him in the lobby and I extended my hand to him and introduced myself. He was extremely kind and wanted to know everyone in our group. While he was signing my item I asked him about Brian. He said that he was fine. He added that he liked Melbourne.

Next came Al and Mike from different directions. Al was in a jovial mood and



Mike was very suave. They both signed our items and were extremely polite.

Unfortunately we couldn't locate Bruce. He must've been visiting *The Nearest Faraway Place*.

Needless to say it was thrilling to meet the actual group members personally. They truly impressed me with their patience and interest in their fans. For that I am eternally grateful.

#### SUMMATION

The only annoying aspect of the concert was John Stamos. I think that he ruined the show in many respects. At one point the band was playing *Surfer Girl* and towards the end of the song Stamos re-emerged on stage. This caused the "weeny-boppers" to scream incessantly which naturally wrecked the song and the atmosphere completely. This happened quite often and I'm sure that I wasn't alone in my disgust. Even the publicity concentrated on Stamos as if The Beach Boys were a side attraction! Carl was the one most annoyed by Stamos' EGO. I hope he makes a swift exit soon!

The tour programme was also rather disappointing with Stamos receiving a two page write up while the boys received a cursory mention. The photos were taken directly from TV and in fact were from the group's 25th Anniversary Special in Hawaii. As a result they suffered from fuzziness and even Al commented on their poor quality. It has been fourteen years!

Despite these shortcomings I thought that the concert was great and it undoubtedly revived the band's image in this country. There was no need for the ridiculous "side-attractions" on the day. These were hardly noticed anyway!

#### SOME REVIEWS - THE NEW ALBUM

As for the Boys' new album, *Hot Fun In The Summertime*, *Lahaina Aloha* and *Strange Things Happen* appeal to me most. Some of Mike's lyrics are truly sickly and his unrelenting references to past BBs songs is quite irritating.

However, their vocals save this longplayer (especially Carl) from just being a Mike Love solo outing. But when is Carl or Al going to write songs again? And is the band ever going to play instruments on albums in the future? Oh well, one can only hope for the best. By the way, the artwork is FANTASTIC.

#### BRIAN'S BOOK

I have only this to say, "Wouldn't It Be LANDY!!" The photos are interesting though.

#### SMILE - 3LP SET

Last week I scored a copy of the new

*SMILE* bootleg. Containing three coloured vinyl lps, session sheets and a *SMILE* poster, it is an attractive package that embraces some new material, but most of it has been previously released. I've only listened to the bootleg once, but I shall attempt a review.

The version of *Prayer* is phenomenal. It's a rehearsal and Brian is in total control. He mentions that this aural piece will be used as an introduction to *SMILE*. One is treated to a virtual breakdown of their complex harmonies. Towards the end of the song Brian asks the group if they can feel the "acid" working. Someone (possibly Dennis) responds with a "yes". This track particularly illustrates the mastery of Brian and the group's incredible voices.

Also included are different versions of *Love To Say Da Da*, *She's Goin' Bald*, snippets of *Heroes And Villains* and *Do You Like Worms*.

The alternate take of *Barrydare* is terrific and *The Woodshop Song* is a lot of fun! Conversely, Brian's *Smile Session Party* is a total waste of time; probably included to "fill-out" the package.

Overall, Side 3 is the most impressive. This is the latest and greatest *SMILE* bootleg around (at the moment), unless the 3 CD *SMILE* venture proves otherwise.

#### BRIAN WILSON TAPE #10

I recently received *BRIAN WILSON TAPE #10* and it is fascinating and just as good as its predecessor *THE WILSON PROJECT*. Congratulations to Stephen J McParland and Gary Usher (RIP) for the true story.

#### IN CONCLUSION

Finally, I'd like to thank The Beach Boys for their generosity and kindness (sorry Bruce...see you next time, I hope).

Thank you also to the staff at the Hilton for their understanding, patience and vital information!

A special thanks to the staff member at BEA (I don't know who because I can not decipher the signature) for his information and help in the lead up to the concert.

The crowd also deserve an honorary mention for their enthusiasm and energy. Some of them didn't even look like Beach Boys fans!!

Finally, an enormous thank you to the master of sound - Brian Wilson. I'm sure that you're in every fan's thoughts. God bless you.

## GONNA MAKE IT ON THE COVER #6

REVIEWS BY GERHARD HONEKAMP

#### (43) PAUL DAVIS

*Darlin'* from the LP *SINGER OF SONGS - TELLER OF TALES*  
Bang Records BLP 420 (USA 1977)

Not one of the better covers of this BBs classic. The arrangement stays close to the original, but the horns are much more dominant here with a saxophone solo after the second verse. The vocals are shared between Paul Davis and Susan Collins, but they are lacking the punch of Carl's original and one wonders why they picked this song at all.

#### (44) BOBBY VEE

*Here Today*  
Liberty Records 45 # 55921 (USA 1967)

Always regarded as an ersatz Buddy Holly, Bobby Vee had some hits in the early sixties; his *Take Good Care Of My Baby* will be remembered as a minor classic. Recorded shortly before he charted for the last time with *Come Back When You Grow Up*, this *PET SOUNDS* cover sounds like a rushed job. The singing isn't very impressive and hardly any backing vocals are provided. Kettledrums, trombones and a harpsichord create a very strange instrumental track and the listener is somehow relieved when the song is over.

#### (45) MATHILDE SANTING

*Here Today* from the LP *MATHILDE SANTING*  
Idiot Records/WEA 24095-1 (HOLLAND 1982)

Only accompanied by her programmed keyboard, this Dutch chanteuse delivers a great set of cover versions on her first album. The song is stripped to the bone and thus has a totally different feel compared to the original. In this case, the opinion is proved to be true that the more "primitively" a song is played, the more its qualities show. Unfortunately, Mathilde Santing didn't peruse that approach and drifted instead into the art song tradition.

#### (46) KEITH MOON

*Don't Worry Baby*  
Track Records 45 # 40316 (USA 1975)

The Who's eccentric drummer was well-known for his love of surf music. It was his influence that led to the group recording such tunes as *Barbara Ann* and *Bucket T*. No wonder that he cut a BBs cover for his only solo album *TWO SIDES OF THE MOON*. His singing is terrible, but he probably thought "who cares". Featured on backing vocals are Flo & Eddie and Harry Nilsson who weren't bothering either.

#### (47) KGB

*Sail On Sailor* from the LP *KGB*  
MCA Records 2166 (USA, 1976)

#### (48) RAY KENNEDY

*Sail On Sailor* from the LP *RAY KENNEDY*  
CBS Records 84359 (HOLLAND, 1980)

Carmine Appice (Vanilla Fudge), Rick Grech (Blind Faith), Barry Goldberg and Mike Bloomfield (Electric Flag) and Ray Kennedy failed in their attempt of getting established as a supergroup. Their first album was totally overproduced and didn't have any direction. *Sail On Sailor* is one of the better tracks and it appears here with its original lyrics. The song credited only to Kennedy-Wilson suffers from the fact that the band couldn't decide whether or not to cut a rock, a gospel or a jazz version, the massive use of strings doesn't help either.

Fairly better is Ray's version on his solo album four years later. The arrangement is basically the same, but his vocals are much more confident; the screaming guitar and the Fataar-like drumming give the song more punch. Steve Hunter and Will McBride are said to have covered it also, but unfortunately I've never come across those versions. I think it's a very strong song and it should have been covered more often.



(49) **FLEETWOOD MAC**

*The Farmer's Daughter*

Warner Bros Records 45 # 49700 (USA 1981)

Recorded live at a rehearsal session for an upcoming concert, this version is a pleasant surprise. Christine McVie and Stevie Nicks deliver some dreamlike vocals and Mick Fleetwood's drumming makes the song sound like an Indian chant.

(50) **THE RACKETS**

*Ten Little Indians*

Elite-Special Records 45 # 45-9431 (GERMANY 1964)

Although Brian is credited as the writer of this song, the only part actually taken from the BBs version is the chorus. The Rackets started out as a skiffle group and when the wave from Liverpool hit German shores they specialised in covering beat songs and American classics like *Suzie Q*. This version is totally ridiculous and should quickly be forgotten.

(51) **THE TROGGS**

*Good Vibrations*

Pye Records 45 # 71015 (USA 1975)

They were pioneers, indeed they were the first British punk group - preceding the movement by some twelve years. They will always be remembered for *Wild Thing*, *I Can't Control Myself* and *Night Of The Long Grass*. It's a shame their management pushed them into the wrong direction. Roughly ten years after their heyday, they cut this freaky version and either you like it or you hate it. Heavy fuzz guitar, wavering keyboards and Reg Presley's singing (well, he's really only reciting the lyrics) make it the strangest BBs cover I've ever heard.

(52) **THE VOGUES**

*God Only Knows*

Reprise Records 45 # 0887 (USA 1969)

The Vogues were labelled as a harmony group, but on this offering they just sing along. The instrumental arrangement is way too dominant to leave any room for vocal subtleties, so it's more something you would expect to hear when strolling through a shopping centre.

(53) **WILL BRISON AND THE SHOCKING SHRINKS**

*Landy You Need Me b/w Games Two Can Play*

X-Records 45 # 084 (USA 1992)

Now we're in for something completely different. The band seem to have some insight into the Wilson/Landy relationship; they changed the lyrics of *Sherry She Needs Me* and came up with lines like "...and maybe you'll get your license back one day". The song is done in the style of the original arrangement, a keyboard is used to link the verses and in the end some fine, carefully arranged vocals are the highlight of the performance. The B-side, an exact copy of Brian's version, is surprisingly well done and since the BBs didn't bother to release it, why shouldn't this version reach the top of the charts. The band and the song surely have potential enough - a hit!

(54) **THE STRAWBERRY ALARM CLOCK**

*Small Package*

Uni Records 45 # 55185 (USA 1969)

You probably can't remember the BBs having done a song with that title. You're right of course. The Alarm Clock has always been one of my favourite psychedelic bands. Their *Sit With The Guru* is still often played on my turntable. They had the perfect blend of good harmony vocals and guitar/organ based instrumental backing. *Small Package* was one of their last singles done in the style of the early Spirit and when the song fades, only the organ plays on and you recognise that sound right away as being taken from one of our all time BBs favourites and then they all sing "... well East Coast girls are hip, I really dig those styles they wear". A nice surprise indeed!

## SUMMER IN PARADISE TOUR - THE SYDNEY CONCERT

REVIEWED BY GORDON SPELDEWINDE

In 1961 in Hawthorne, California there sprouted an unlikely group of guys who from humble beginnings and amid controversies throughout their private and performing years would end up being one of the longest performing harmony groups.

They dominated the surf sound era, the hot-rod craze, the summery moods and sang about bikini-clad girls. They toured the world countless times, even finding their way to Australia, the last time being in 1978 with promises of a return visit.

Well, fourteen years later and after nearly giving up hope, we finally received the news - The Summer In Paradise Tour is on for November 1992!

And so it came to pass one somewhat overcast Saturday that the Boys took the Narrabeen Reserve crowd by storm. The clouds disappeared, the sun shone brightly and hot and The Beach Boys delivered the goods before a mass of swaying bodies and the ever present "Mexican Wave".

The crowd joined in unison as The Beach Boys took to the stage and gave the people of Sydney the concert we have longed to see after all these years.

From tots of five year olds to elder citizens of sixty, The Boys swamped the crowd of some 15,000 to 20,000 screaming fans with a repertoire of thirty-seven songs. Surrounding houses, some up to half a kilometre away had family and friends sitting up on roofs, balconies and garage roofs, while barbeques wafted smoke all around. And all the while the paying audience also lapped up the music of the event.

Two hours of non-stop nostalgia flowed on this summer's day. And to be perfectly honest, for a live performance The Beach Boys never sounded better.

Prior to The Boys taking the stage, recorded music of *Surfin'*, *Sail On Sailor*, *Walkin' In The Sand*, *Island Fever*, *Summer Of Love* and *Summer In Paradise* blared out from the speakers set up either side of the stage.

Then as a recorded *Heroes And Villains* mesmerised the crowd, the Boys Of Summer

took control and delivered an astounding performance. On some songs more often than not they really excelled themselves and it was hard to distinguish studio versions from live performances, at least vocally. These particular songs (that really showed the harmonies shining through) made up for the slight wind interference that occasionally plagued the huge speaker set up.

If you didn't see The Boys, you missed one helluva concert.

Listed here in order are the songs performed:

*California Girls/Sloop John B/Wouldn't It Be Nice/Do It Again/Catch A Wave/Hawaii/Be True To Your School/Come Go With Me/Still Cruisin'/Surfin'* ('92 version)/*Hot Fun In The Summertime/Surfer Girl/Don't Worry Baby/Little Deuce Coupe/409/Little Old Lady From Pasadena/Shut Down/G.T.O./I Get Around/Forever/Under The Boardwalk/Cotton Fields/Dance, Dance, Dance/Do You Wanna Dance/In My Room/Then I Kissed Her/Darlin'/God Only Knows/Good Vibrations/Kokomo/Help Me, Rhonda/Barbara Ann/Fun, Fun, Fun/Wipe Out/Surfin' Safari/Surf City/Surfin' U.S.A.*

And throughout the entire concert The Beach Boys' cheerleaders helped the temperature rise on many a man's brow. Any wonder, considering the amount of bikini changes the girls did.

John Stamos took to the drums on a couple or so numbers and sang lead on *Forever*.

Probably the most unusual thing to see was Billy Hinsche take the lead on *Wipe Out*. I must say he wowed the crowd! This song was near the end and was used as an encore vehicle to entice the crowd to bring out The Boys for the final three songs.

The concert finally over, The Boys left in their wake a reminder to every one there that even at fifty, The Beach Boys still have got it.

Here's to the next thirty performing years!

### CALIFORNIA MUSIC MAGAZINE

ISSUE 79 is now available. Another 60 pages full of facts and trivia about the surf/hot-rod music genre. Featured this issue are DAVIE ALLAN/JIM PEWTER, THE HONDELLS, JAN & DEAN, THE FANTASTIC BAGGYS, RICK GRIFFIN, THE ELIGIBLES, ADRIAN BAKER & GIDEA PARK, CAROL CONNORS, AMERICAN INTERNATIONAL RECORDS and much MORE!

CALIFORNIA MUSIC, 2 KENTWELL AVENUE, CONCORD, 2317 AUSTRALIA



## THE CORRECT PERSPECTIVE ON MIKE LOVE

BY THE CORRECT PERSPECTIVE

Having been alerted to the recent interview *LOVE AMONG THE RUINS* with Michael Love in a magazine called *GOLDMINE*, I once again felt compelled to write and tell you the real story, especially in relation to his cousin Brian Wilson and why Michael is suing him for millions of dollars.

The meaning of the word *hypocrite* is a person assuming a false sense of virtue...insincerity. That just about sums up Michael's persona. No matter what he really added to Beach Boys songs lyrically, and what money he believes is owed to him, There is no excuse for suing Brian for royalty damages. Michael is using the supposed defamatory remarks in Brian's recent book WOULDN'T IT BE NICE as a lever - an excuse to bleed millions of dollars from Brian under the deliberate guise of being hurt.

In Michael's own words, "What I want is Brian to admit and say that half the stuff that he said in his book is outrageous bullshit. And it was because of his (Brian's) paranoid delusions that he came up with the stuff that's not factual, number one. Number two is, yes Mike Love wrote this and this. And if he actually does not forget, and I can have witnesses to say, or we can have a lie detector test brought to bear, then let's go."

On the impending court case regarding Michael's rights as a cheated songwriter, Michael further states, "I hope we don't have to go to trial because it's going to destroy Brian. He's going to be destroyed in depositions."

The case has been filed. The sad fact is that Michael really wants and needs the money. If it does destroy Brian, then so be it.

Michael is well aware of the mental manipulation behind Brian's recent book. He can get the facts straightened out by going on national TV if he really wanted to. Instead, he WANTS THE MONEY and to be totally in charge of *The Beach Boys*. Michael is and has always been full of contradictions, ego trips and lies. The problem is he knows this himself and he knows exactly what he's doing now.

I ask you, why has Michael waited so long before taking Brian to court. Has he just remembered that he co-wrote all those songs? I'll tell you why. Eugene Landy is now out of the picture and Brian is at his most vulnerable. Also and equally important is the fact that few people

except Brian can dispute Michael's claims. Murry Wilson is dead. Gary Usher is dead. Roger Christian is dead. Jan Berry can no longer remember. Tony Asher has always remained silent. Van Dyke Parks does not care because he knows Michael for what he is. And The Beach Boys do not want to rock the boat. Strange isn't it.

You have to understand that ever since 1961 Michael has been carrying a huge chip on his shoulder. From the moment Brian began working with people who he sensed were creative, Michael's fate was sealed. For example, Gary Usher and Michael never shared a rapport because Michael sensed that he was someone who was edging him out. If Michael had been so talented, why did Brian search elsewhere! Michael's only use to Brian was that as a singer and ONLY because he was family! Brian just as easily could have hired a professional studio singer to sing Michael's parts and for that matter, the rest of the parts he needed. If anything, Michael should be grateful to Brian for saving him from a life of obscurity which he surely would have found himself living had he not been related to Brian.

From day one, Michael could not penetrate Brian's inner circle. Each one of Brian's songwriting collaborators were independently musically and/or lyrically gifted. If Michael was so talented, why did he not collaborate with anyone else? Did he have a musical life outside of what Brian provided for him?

But as history points out, Brian did not leave Michael out of the songwriting process. In fact, he credited him more than anyone else and this Michael should be thankful for, particularly when a number of the songs credited to him in fact feature no involvement from him at all.

Michael should be grateful that Brian worked with him at all!

Michael's jealousy towards Brian's collaborators is well known within the peer group I still occasionally find myself in and this has been the cause of many of these partnerships finally being dissolved. Why do you think Tony Asher really left! And Gary Usher, I can still remember Gary's particularly funny laugh when asked about what contributions did he think Michael made to *The Beach Boys*. In fact, Gary was certain that it was Michael who told Murry lies about him so as to finally force him and Brian apart.

With this in mind I found Michael's claim that he wrote the line "She's real fine my 409" from Gary's and Brian's 409 song highly amusing. Michael would have been the last person Gary would have allowed contribute to a song of his. In fact, Gary went out of his way to avoid contact with Mike. Even in the studio together (during the recording of their first album) they were always separated by Brian's brothers.

Gary Usher was a great help to Brian because he tried to transfer his experience and tenacity to Brian. The two of them shared many evenings together locked in conversation and songwriting. They also did a lot of recording together, often with The Beach Boys and whenever possible without Michael. I remember one particular session at Western Recorders in early 1962. This was just after Brian had finished recording with Hite Morgan and had not yet signed with Capitol. This was also a period when he and Gary were quite prolific and always together.

The session was something that Gary had organised and with him he brought Brian, Dennis and Carl. I also think Alan was present, but I'm not sure. It seems to me he and Gary had a falling out over a production deal Brian and Gary had been working on. Anyway, if it wasn't Alan, I'm sure Gary would have brought one of his musician friends along. He did have a friend named Dick who played bass.

Anyway, at this session Brian and Gary recorded about three or four tunes, some of which Gary had written by himself and some they had written together. What struck me the most about these songs was the fact that they sounded nothing like the material Brian had recorded with Mr. Morgan and what he was about to record at Capitol. These were more straightforward pop songs and obviously something Brian did not want ruined by having Michael involved. As I recall, Brian and Gary shared the leads. I wish I could recall the titles as I'm sure you would be interested, but it's been so long. I do know that neither Gary nor Brian ever used the tunes although one I think was recorded many years later by country singer Hank Snow. Remember him? He had a big country music hit many years ago.

But this was just the first of many times Brian avoided using Michael on sessions. Whenever possible Brian tried to avoid his cousin as he was always trying to "get a piece of the action". That's how we used to coin it. With Mike it was always, "Brian, I think this word

would sound better". Or, "Why don't you use these lyrics. They'll sound better with my voice."

This constant criticism and persistence on Michael's part was just as harrassing for Brian as his father's constant interference was. However, I do not recall Michael and Murry ever having a confrontation. The word was not to say too much in front of Michael because it could (or did) get back to Murry.

Roger Christian was another who could not stand Mike Love. Poor Roger, many's a time his lyrics were changed by Mike only to be altered by Brian after a phone call to Roger. Again, I remember Michael's frustration when he would hear that Brian, Gary Usher and Roger were working on songs together. They would all get together at Otto's diner located in the same building where Roger worked as a dj. The three of them would sit and talk and write songs until early in the morning. I still think they did that specifically so Michael would not interfere because we all knew what Michael was doing at night!

As far as Michael was concerned, any person collaborating with Brian was stealing from him (Michael). It did not matter who it was, they were a threat. Gary Usher, Roger Christian, Jan Berry (who also could not stand Michael), then Tony Asher, Russ Titelman and finally Van. Michael could never relate to Brian musically and he knew it, but still he tried. He had no alternative. What else could he do.

I remember Tony Asher once asked me why Brian kept Michael around. I had to say, "I don't know."

Because of Brian, Michael had been able to develop this fantastic lifestyle and because Michael can never get enough of anything, he needed more and more money to sustain his extravaganzas. This Brian (and everybody else) knew and so Brian began to feel responsible for Michael and eventually he gave in to Michael's constant demands.

As a result, Michael contributed a line or two to dozens of Brian's songs, but that was it. That was all he was good for, a line or two and many of these were later altered by Brian, but still he gave his cousin the credit so he could still collect the royalty.

In reality and in retrospect, Michael received far more recognition than he deserved. His lyrics were often banal, just plain stupid and dumb and Brian knew it more than anyone. On rare occasions he was able to come up with something useful,



particularly when it revolved around a subject he felt he knew everything about...girls!

I must admit that Michael did contribute lyrics for *California Girls* and these were used by Brian. I can also remember asking Brian at the time why he did not give Michael credit and all he said was that "the voice" told him not to. I never asked him again.

However, eventually Michael did get what he wanted. As Brian increasingly withdrew from everything, Michael stepped in and started to take more and more. The result was that Michael's name began appearing more frequently on Beach Boys' songs, but a large proportion of these are nothing to be proud of. Michael in full lyrical swing is generally embarrassing. Brian knew this, but by this time he no longer had the strength to fight his cousin and sadly, he no longer cared.

Then of course we have Michael's omnipresent hypocrisy which he wears so profoundly! Remember his "Clean Up Rock Music's Lyrics" campaign. He in particular has never practised what he preaches. Listen to his own lyrics, particularly his abortive solo albums and The Beach Boys recent release. Is his memory that muddled? Or does he take people for being fools? Or is he so caught up in his own ego that he himself can not separate fact from fiction.? I think all three!

Michael has created his own monster and financially he needs the money to pay all his alimony installments. He has made

more money than Gary Usher, Roger Christian, Tony Asher and Van Dyke Parks combined, but millions and not thousands are needed by Michael to satisfy ex-wives and his obsessions.

The hits have been few and far between since 1968, especially those involving Michael. So where does the money have to come from - constant touring and now he hopes to more easily extract it from Brian, once again.

First it was Landy, now it is Michael's turn. In the *GOLDMINE* interview Michael claims Brian to be a "pathetic creature". Isn't that Frankenstein criticising his own creation!

Brian has often been called an "adult child", but in the studio and when composing he was a giant. Michael on the otherhand is a "teenage adult", but in the studio and when composing he is a child. He will never grow up. He can't!

On a more positive note, I can report that Brian has been spending some time with Marilyn of late. Dating and having dinner together. This can only produce positive results for Brian as she truly understands him, probably better than anyone else these days. She is very aware of what Michael is attempting to do and is supporting Brian all the way, as am I and many other true friends.

No, these latest developments with Michael will not destroy Brian. They will hurt him a great deal, but Brian is a survivor. I certainly know that!

The saga continues.

THE CORRECT PERSPECTIVE

## SUMMER IN PARADISE - A TOUR AND A CD

A REVIEW BY DAVID JAMES

### THE CD

Seventeen years have passed since The Beach Boys last shared a summer album with us of such high quality.

*SUMMER IN PARADISE* may be the definitive surfing music album of the nineties, but unfortunately it will not be the worldwide success it deserves to be because of the poor distribution it is receiving.

At the time of writing this review (January 1992), the CD has been released in the US since August '92 and there has been no chart action to speak of.

EMI Australia fortunately picked it up for release here and in New Zealand, but again no significant chart action.

In England, Europe and Japan the CD is only available as an import. So it appears that outside of America, Australia

and New Zealand are only the two other countries this important musical statement on summer will ever be easily available. If The Beach Boys had not toured here, then we too may have missed out.

Group politics aside, *SUMMER IN PARADISE* overflows with everything that made us take The Beach Boys into our hearts in the first place. The CD is fun, positive and contains the best uplifting vocals from the Boys since *SUNFLOWER*. In fact, the comparisons to *SUNFLOWER* do not end there. Both showcased a creative peak, but suffered poor distribution.

To their credit, the Melcher/Love team have recreated the "Beach Boys Sound" quite masterfully.

As with *Kokomo* and *Still Cruisin'*, this set sounds fresh and vital. The packaging

and the artwork is excellent.

Musically, its strengths lay within the first five songs: *Hot Fun In The Summertime*, *Surfin'*, *Summer Of Love*, *Island Fever* and *Still Surfin'*. The carefully constructed vocal arrangements highlighting Carl, Al and Mike at their best are really what make this package a treat to listen to.

Love and Melcher know the power of Carl's and Al's voices and have used them accordingly, if sparingly to weave vocal magic. There should be more of Carl in particular than what there is. In fact Carl has never sung better.

In *Hot Fun In The Summertime*, *Lahaina Aloha* and *Under The Boardwalk* his vocals reach your soul. In *Hot Fun In The Summertime* when he sings, "We can fun, fun when we want to", you just know he means it.

It's said that Al has not yet used his vocals to full use, but he comes close when he sings, "Everytime I touch my baby, strange things happen." Mike on the other hand uses his voice to his best advantage in every lead vocal he does, with liberal doses of his deep bass. Bruce is also used effectively. Even *Slow Summer Dancin'* is a good offering as far as Bruce's songs go.

*Strange Things Happen* is for me a treat, especially the long psychedelic guitar wailing throughout. Musically, it's a reworking of several Beach Boys songs, particularly *Big Sur* and *Funky Pretty*.

The covers such as *Under The Boardwalk*, *Forever* and *Hot Fun In The Summertime* are not meant to be compared with the original versions. They should be enjoyed for what they are and that is as part of a whole CD's worth of summer music with the sounds of now.

On the negative side, personally I would have liked to hear slightly less of Mike's lead vocals and more of Carl and Al. The drums also sound too programmed in some songs which is a shame.

Overall, *SUMMER IN PARADISE* rates alongside *SUNFLOWER*, *SUMMER DAYS*, *ALL SUMMER LONG* and *SURFIN' SAFARI* for sheer musical and vocal enjoyment and that's what the best Beach Boys music has always been about. Sure I miss Brian Wilson, we all do. His vocals would have made the CD complete, but I'll be re-listening to *SUMMER IN PARADISE* in future more often than Brian's solo album.

I guess we should be thankful that the magic Brian created is being successfully recreated at all.

### THE CONCERT

Most Australians still remember the fiasco that was The Beach Boys last tour of Australia in 1978. I personally know of many people who did not see them this time around because of these memories.

There is another group of fans who didn't see them because of it reeking of being just another Mike Love "Summer Road Show" with a couple of Beach Boys thrown in. However, had Brian toured with them, then I'm sure those fans would have gone.

From the reports I received from those who did attend, the concert was great with all The Beach Boys in top form.

I saw the concert for a totally different reason, that being that it is probably the last time I'll ever see the band play in Australia. But as far as the concert goes, I was not really impressed.

I knew what to expect when I fronted up to the Brisbane Entertainment Centre and what I saw held no surprises. It WAS The Mike Love Show starring Mike Love.

Slick (or is that Schlock) and tight and almost cabaret, complete with *SUMMER IN PARADISE* palm tree backdrop and dancing cheerleaders, Carl, Al and Bruce stood positioned in Mike's shadow and sang their parts and no more.

In the past, Carl and Al often shared introductions, but not this time. It was as if they had to be present to sing their various parts and that's probably close to the truth.

Above all, the performance lacked spontaneity. Sure they sang most of the hits, but at least thirty minutes of the one hour and forty-five minute show comprised medleys of the early surf and car songs, as well as a dance medley. Few songs stood out as being really exciting. *Be True To Your School* was an exception, as were the new songs.

Unfortunately, only a couple of songs off the new CD were performed. Why so few? Isn't that half the reason for seeing a concert when a band has new product to push? This I can't understand, especially when the tunes are of such a high standard.

For example, it would have been more exciting if they had sang *Strange Things Happen*. It is an adventurous song that would have stood out and been remembered as something new and different.

In fact, the very reason I still appreciate The Beach Boys' 1978 tour more than their 1992 one is because of the performance of the two songs *Country Pie* and *All This Is That*. The group this time left me with no such memories.



Another disappointment was the fact that they omitted the one newer song that would have sounded great live - *Still Cruisin'*. Mike even thanked the Queensland fans for helping place it in the charts and then didn't sing it. The song only charted in Queensland and South Australia.

As to be expected, The Beach Boys once again relied too much on the old songs at

## SUMMER IN PARADOX

FROM THE PEN OF BADEN SHANLEY

The impact of The Beach Boys' November Tour of Australia has subsided, although the memories remain. People of all ages made use of the numerous food stalls and amusement rides that lined the perimeter of the outdoor venue at Narrabeen Park in Sydney. Upon entering I was amazed by the carnival atmosphere and hopeful the afternoon proceedings would not degenerate into a circus.

My emotions ran high as the group began. Their concert was a polished performance with over thirty songs being performed during their two hours on stage. The sound was fine for a built-up area with environmental noise constraints. The music and the vocals were tight and harmonious.

In the twilight of their career The Beach Boys delivered the goods, unlike they had been able to do in 1971 and 1978. In Australia we don't get to see them often and so we keep vivid recollections of earlier performances.

The 1971 show was somewhat hollow without Brian and the 1978 concert was adysmal with Brian (who was only half there anyway). Dispirited and dissentious eras.

This time I basked in euphoric surroundings as songs like *Hawaii, Darlin', Don't Worry Baby* (with Adrian Baker on lead) and all the hits came one after another.

The group hardly spoke and even Mike was pretty quiet except in the intro to the car songs when he gave every known reason why we should not want to hear old songs about gas guzzlers. His parody of oldies and the group's age was humourous and made for better enjoyment of familiar tunes. However, it would have been nice to hear a bit about the circumstances surrounding some of the songs. The group never had appealing personalities like The Beatles, but there's no reason to imitate a juke box. I suppose if they talked too much,

the expense of new product. If three or four more songs off *SUMMER IN PARADISE* were featured along with *Getcha Back*, *Rock 'n Roll To The Rescue* and *Still Cruisin'*, then I would have been more satisfied. Instead, the concert was safe, slick and almost boring.

they'd never get through the music.

Each member contributed some good leads: Al on *Then I Kissed Her*; Bruce on *Do You Wanna Dance*; John Stamos on *Forever*; Mike on everything non-nasal and Carl on everything he sang. The show was so good, I didn't even miss Brian Wilson. He's still the spirit of the group, but the disciples are finally doing nicely on their own.

Everyone in attendance enjoyed the concert, with most people dancing and clapping throughout the show. The cheerleaders were good visual backing for the non-dancing Beach Boys. Somehow the girls gave feeling to the songs instead of making the elderly performers seem perverse for singing teenage anthems.

One of the closing songs was *Surfin' U.S.A.* and the line "Australia's Narrabeen" was given prominence. It seemed a fitting venue to have the group perform at a place they sang about thirty years ago.

With summer well and truly here now and the group long gone, the *SUMMER IN PARADISE* CD has been played by myself more often than might have been expected for a surfing record. Again the group has remarkably captured the spirit of The Beach Boys without enlisting Brian Wilson. You can view the record as a cop out in much the same way as Brian having to record oldies in 1976 because he was out of new tunes. However, I can't imagine anything else I care to hear from them without the creative genius contributing and *SUMMER IN PARADISE* is far from second best.

The vocals are impressive and *Strange Things Happen* is particularly catchy with credit to Al Jardine. Mike does dominate the proceedings. It could be that no one else showed as much enthusiasm to complete the project.

*SUMMER DAYS AND SUMMER NIGHTS* is a great album and the feel of this CD is similar

without artistic comparison.

The group tried a lot of different things over the years. It's taken Mike twenty-five years to stop the group fuc... fooling with the formula. Alas, too much time has passed for any hope of a hit

record. You're lucky enough to be able to buy it.

With all the good vibrations emanating from a group heading into retirement, I still have this sensation that it's been a summer in paradox.

## A THOM MCAN HISTORY OF THE BEACH BOYS

### BEACH BOYS BOOTS

What follows is a ready reckoner listing of Beach Boys bootleg LPs, EPs, 45s and CDs. Any additions and corrections are most welcome. Special thanks to FRANCISCO JIMENO SANZ from Spain for the idea and these contributions.

#### 1971-1981

LIVE AT MADISON SQUARE GARDEN, NOVEMBER 1972 (LP)

RESURFIN' U.S.A. (LP)

CALIFORNIA SURFIN' MUSIC (LP)

FILLMORE EAST FINAL CONCERT (LP, 2 songs) (1971)

ANAHEIM '76 (LP) (1976)

Child Of Winter b/w Good Vibrations (45) (1976)

KENNY & THE CADETS/THE SURVIVORS (EP)

BEACH BOYS COLLECTORS SERIES

VOL.1 - Surfer Moon b/w Humpty Dumpty (BOB & SHERI)

VOL.2 - THE DEFINITE ALBUM (THE HONEYS) (Boxed LP)

VOL.3 - THE HAWTHORNE HOT SHOTS (2 EP set)

#### 1981-1984

GOOD TIME (LP) (1978)

CALIFORNIA EASTER ALBUM (2LP) (1982) (2 Fillmore tracks)

CALIFORNIA COLLECTORS SERIES (1982)

VOL.2 - FIVE RARE TUNES (EP, 1 song)

VOL.3 - JAN BERRY AND BRIAN WILSON (EP, 2 songs)

VOL.5 - BEACH BOYS: LIVE AND UNRELEASED (EP)

LANDLOCKED (LP) (1983)

MADE IN THE U.S.A. (LP) (1983)

SMILE (LP) (1983)

COLLECTORS SERIES (1984)

NEW ALBUM ((LP)

ADULT CHILD (LP)

MERRY CHRISTMAS FROM THE CALIFORNIA LEGENDS (LP)

CALIFORNIA FEELING (LP)

MEET AT THE FILLMORE NEW YORK 4/27/71 (2 LP) (1984)

#### 1985-1988

SMILE (SECOND EDITION) (LP) (1985)

ADULT CHILD (UPDATED) (LP) (1985)

CALIFORNIA FEELING (UPDATED) (LP) (1985)

LIVE AT THE CBS CONVENTION (2 LP) (1985)

SURF'S DOWN (LP) (1985)

Surfin' USA b/w Surfin' Safari (45 PICTURE DISC)

BAMBOO (LP) (1987)

BRIAN LOVES YOU (LP) (1987)

RARE GEMS (2 LP) (1988)

SURFER'S NIGHTMARE (LIVE NEW YORK, MAY 14, 1979) (2 LP) (1988)

#### 1989-1992

THE SMILE ERA OUTTAKES (CD) (1989)

SMILE (CD) (1989)

STACK-O-TRACKS (CD) (1989)

BEACH BOYS SMILE (2 LP) (1990)

RARE GEMS (CD) (1989)

THE EARLY YEARS-THE BEACH BOYS SMILE (CD) (1989)

IT'S ABOUT TIME (2CD) (1990)

WIZARDO 359

no name label #2609

no name label LP BB 7010

label ?

WIZARDO WRMB 504

RANDY RECORDS no #

WILSON RECORDS RF 5167

SAFARI 101

no label or #

JACKALOPE RECORDS J103

label ?

EGG NINE/TEN

BITCHEN BREP 002

BITCHEN BREP 003

BITCHEN BREP 005

BROTHER HNG 10

BROTHER 409

BROTHER ST 2580

COLLECTORS SERIES 1

COLLECTORS SERIES 2

COLLECTORS SERIES 3

COLLECTORS SERIES 4

label ?

BROTHER ST 2580

BROTHER BW 1977

BROTHER SUN 3329

BROTHER 1977

RUNNING BEAR RECORDS RB 0011

MAYBELLINE 2

BAMBOO RECORDS ST 1444

RT 4661

BB1A/B/C/D

TMQ 72116

QUALITY 67001

T-2580-2

DKAO 2893-2

label ?

BB1-2

SPA 02-CD 3317

SCORPIO 64-B-1410/1



LANDLOCKED (CD) (1990)  
 East Coast Girls b/w Little Miss Coupe (45) (1990)  
 GOOD VIBRATIONS: SMILE (CD) (1991)  
 DO IT AGAIN, NEW YORK (CD) (1991)  
 POLYPHONE SERIES (1990)  
 LANDLOCKED (CD)  
 SUN, SURF AND BALLOONS (CD)  
 UNRELEASED GEMS (CD)  
 CALIFORNIA FEELING (CD)  
 BRIAN WILSON & THE BEACH BOYS (CD)  
 KNEBworth 1980 (CD) (1991)  
 ALIVE AND SMILING (CD) (1991)  
 SURFING THE SURFACE (2 CD) (1991)  
 SURF KILLERS PHILADELPHIA 80 (CD) (1991)  
 BRIAN WILSON: SMILE (CD) (1991)  
 SMILE (CD)  
 MONTEREY '67 (CD) (various)  
 TOGETHER-LIVE AT THE ROCK N ROLL HALL OF FAME (CD) (various)  
 SMILE (3 LPS) (1992)  
 30TH ANNIVERSARY SHOW (2 CD) (1992)  
 FROM THE VAULTS-FIRST (CD) (1992)  
 PET SOUNDS REHEARSALS (CD) (1992)  
 DENNIS WILSON: THE SOUND OF FREE (CD)

9009-2  
 IN STEP 104  
 SX 011  
 PY 054  
 PH 1303  
 PH 1304  
 PH 1305  
 PH 1315  
 PH 1316  
 MISTRAL MM 9104  
 SXCD 010  
 A 116  
 LL 9105  
 CHAPTER ONE REC. CO 25145  
 SXCD080  
 label ?  
 label ?  
 ST-9002  
 SIAE BBL-92001/2  
 SIAE DA.CD-5001  
 YELLOW DOG YD 029  
 label ?

## BEACH BOYS BOXED SET - YOU TOO CAN BE FAMOUS

Rumours have filtered through of a possible Capitol Records (America) Beach Boys boxed set containing possibly FIVE discs with approximately 75 minutes of playing time per disc. The concept will be an artistic journey through the group's career and **YOUR** help is required.

What **YOU** need to do is simple. Just put together your boxed set selections and send them into BBA and we will forward them on to the powers-that-be. Deadline for receiving your suggestions will be TWO WEEKS after receiving this magazine.

The material you have to chose from can be drawn from any part of the group's

career - Capitol, Reprise, Epic, Brother, etc - AND this can include UNRELEASED MATERIAL. However, do NOT include any solo material or outside productions.

There is a possibility that a BRIAN WILSON PRODUCTIONS CD (with unreleased material) may follow and even a BEACH BOYS RARITIES CD containing material not included on the boxed set.

However, for now, CONCENTRATE on putting the FIVE CD BOXED SET idea together. This is your opportunity to help CAPITOL do it the right way. Waste no time and get those lists off to BBA ASAP.

### A PERSONAL REVIEW FROM THE EDITOR

WILL BRISON & THE SHOCKING SHRINKS - Landy You Need Me b/w Games Two Can Play (X RECORDS ENP 084)

To quote the accompanying promotional blurb: He made the "California Sound"...His psychologist made him what he is today.

Yes folks, we finally have a song about our favourite doctor. Written to the tune of the unreleased gem *Sherry She Needs Me*, this new offering is a delightful musical expose of Dr. Eugene. The backing track will sound very familiar to all hard core fans, but hey, listen to the lyrics.

### BEACH BOYS NEW RELEASES IN AUSTRALIA

Summer In Paradise CD single released November 20, 1992  
 Forever CD single released December 4, 1992

That's what it's all about!

The flipside is another venture into the strange realm of Brian's mind and equally enjoyable.

I have nothing else to add, except to **HIGHLY RECOMMEND** this release. To find out how to acquire your copy (pressed on 7" GOLD VINYL and accompanied by a picture sleeve), please contact BILL FINNERAN, 1415 CAL YOUNG ROAD, EUGENE, OREGON, 97401, USA.

## LETTERS 'N' FEEDBACK

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

DEAR BBA,

Enjoyed the BBs concert. Support group Images Of Iron Men were dreadful. Rick Price wasn't too bad. At least he could hold a tune.

There wasn't much in the way of merchandise. Stickers sold out within twenty minutes of the gates opening. Hats sold out after an hour. They had about 3-4 deliveries of t-shirts. Not a poster to be had anywhere, except for John Stamos. A lot of people I spoke to thought they would have been able to buy their new CD there. EMI could have made a small fortune if they had sold CDs there.

EMI are promoting *SUMMER DREAMS* again down here in Victoria. So much for promoting the new album although one of the easy listening stations has been playing *Slow Summer Dancin'* (One Summer Night).

[DEBBY SPONG, AUSTRALIA]

DEAR BBA AND SMCp,

Enclosed is #18 for another year. Looking forward to the continued excellence of BBA!

*THE WILSON PROJECT* and *BRIAN WILSON TAPE* #10 are so informative, truthful and well done, you deserve some kind of award. Congratulations on your continued success.

I just received a fascinating letter from Domenic Priore. First he says Landy has now been found in contempt of court, busted for continually messing with Brian's life (in spite of the November decision). No inheritance for him now!

The next part goes (I quote) "Once free of Landy...Brian went right back to working with Van Dyke Parks, Andy Paley, et al." This is very exciting news to say the least.

[LENNY SUPERA, USA]

DEAR BBA,

My faith has been restored! After seeing them in concert yesterday, the feeling I got inside and the crowd reaction has inspired me.

Could you please send me a form in order for me to renew my subscription. I think it has been two years since my last issue of BBA.

[CELIA KEARIN, AUSTRALIA]

DEAR STEPHEN,

Please find enclosed a cheque for \$28 for payment of *BRIAN WILSON TAPE* #10. I found *THE WILSON PROJECT* book most interesting. I wonder whether songs like *Magnetic Attraction* etc will ever be properly recorded and released by Brian

Wilson/Beach Boys? Wasn't this song recorded and released by Air Supply?

Keep up the good work. Your efforts are appreciated.

[JACK WANAT, AUSTRALIA]

[EDITOR: Thanks for the nice comments and glad you enjoyed the books. To answer your questions:

a) It is highly unlikely that any of the Usher/Wilson/*WILSON PROJECT* songs will ever be recorded/released by the BBs/BW. The whole thing is too 'political'.

b) *Magnetic Attraction* by Air Supply is a totally different song.]

DEAR BBA,

Songs from the *SUMMER IN PARADISE* CD are receiving some great airplay here in Uruguay. There's even a commercial with *Slow Summer Dancin'* in it. There are also two other commercials, one of them on TV, using *Little Saint Nick* and *Barbara Ann*.

Congrats on your magazine. It's always great to read.

[MARTIN GARCIA, THE BEACH BOYS CLUB, URUGUAY]

DEAR BBA,

The Beach Boys concert in Melbourne was great. They played thirty-five songs, including four off the new album. John Stamos was on and off the stage almost as often as the cheerleaders, but sang a good lead on *Forever*. He also did the expected drum solo at the start of *Be True To Your School*. The car songs medley was great and overall the show was worth the long wait and sitting through the support acts.

*Hot Fun In The Summertime* is on single backed with *Summer Of Love*. Also on the single is, of course, *Kokomo*. The *SUMMER DREAMS* album has now reached double platinum and is currently on its way back up the charts. This is no doubt partly due to its budget price.

Wilson Phillips have a song on a various artists compilation of Christmas songs called *A VERY SPECIAL CHRISTMAS 2* (PolyGram 540003). The girls show off their voices on *Silent Night*. The vocals are produced by Carnie Wilson.

The 6 CD bootleg of *PET SOUNDS* and *SMILE* outtakes still hasn't come out (to the best of my knowledge). However the 3 LP *SMILE* set is out, as is a *PET SOUNDS SESSIONS* CD. Does anyone know anything about some CD bootlegs titled *FROM THE VAULTS* or *RARE GEMS* or a CD taken from a live show at Wembley 1991?

Keep us informed on any videos, tapes, etc that might be available as a result of the recent tour.

Thanks again for your great magazine.



I'm eagerly awaiting the next issue.

[DOUGLAS BURT, AUSTRALIA]

[EDITOR: Thanks for the info and check out the BOOTLEG list in this issue. We have no track line-up or label info for the WEMBLEY '91 CD. Can anyone out there help? As for the other two, here's the info you requested:

**FROM THE VAULTS** SIAE DA.CD-5001

Do You Wanna Dance? vocal session 1A/Do You Wanna Dance? vocal session 2A(a)/Do You Wanna Dance? vocal session 2A(b)/Sherry, She Needs Me/Games Two Can Play/Seasons In The Sun/My Solution/Awake (demo)/Silly Walls/Shortenin' Bread/Winter

Symphony/I'm Beggin' You Please (demo)/You've Lost That Lovin' Feelin'/Moonlight (DW)/It's Not Too Late (DW)/Companion/School Girl (DW)/(I Found Myself In A) Wild Situation (DW)/Brian's Back (ML)/Viggie (ML)  
**RARE GEMS** BB1-2  
It's Not Too Late/Wild Situation/Baseball/I've Got A Friend/You Are So Beautiful/My Solution/Mona/Still I Dream Of It/Love Is A Woman/Airplane/Today I Started Loving You Again/Everyone's In Love With You/All This Is That/Country Pie/That Same Song/Humpty Dumpty/I Do/Little Saint Nick/Monster Mash/Papa Oow-Mow-Mow/Long Tall Texan/Johnny B Goode/I'm So Lonely/Male Ego/Everybody Wants To Live)

## NOW HEAR THIS BY ELLIOT KENDALL

### THE HI-LO'S: BONUS TRACKS AND XTRAS

Okay folks, due to overwhelming popular demand, here's another article on the amazing Hi-Lo's. As you may recall, they influenced Brian Wilson early in his career along with the Four Freshmen. I am currently campaigning for a new definitive Hi-Lo's CD compilation. Any thoughts or ideas on this cause are most welcome; stay tuned for the latest.

I have found two CDs containing Hi-Lo's selections. Japan has just released *THE HI-LO'S HAPPEN TO BOSSA NOVA* (Reprise WPCP-4373). Here in the US, MCA has a compilation *SWING: BEST OF THE BIG BANDS* (MCA-25196) that has one excellent Hi-Lo's tune *Rockin' Chair* from the Kapp label. David Kapp formed his own label after parting ways with Decca. Both are welcome additions to you CD collection.

Here's more discussion of my favourite tracks by that incredible quartet of vocal acrobats - The Hi-Lo's...

The following tunes are from the Columbia lp *SUDDENLY, IT'S THE HI-LO'S*:

#### *Swing Low, Sweet Chariot*

After the Hi-Lo's were on the Starlite label, they were wisely snapped up by Columbia. From the opening horn blasts of the Frank Comstock Orchestra you realise that this will be no ordinary listening experience. The acappella vocal break in the middle of this tune is worth the price of admission alone. Swing low and carry me home ...

#### *Life Is Just A Bowl Of Cherries*

A great tune given a sensitive treatment by the fellas. They don't just sing these lyrics, they alternately caress, wail, nurture, preach and testify these words as if their lives depended on it. The counterpoint is dizzying and everything (including the kitchen sink) is thrown into the arrangement: Dynamics, drama, humour, you name it. Imagine it on CD!

#### *Deep Purple*

Brian Wilson also recorded an unreleased version of this classic ballad. Probably just a coincidence.

#### *My Sugar Is So Refined*

From a whisper harmony with a wistful oboe to a bold Forte entrance from the big band, one word comes to mind ... control. The Hi-Lo's have it! The Frank Comstock

Orchestra has it and it makes for a thrilling listening experience. Humour again shows up here, hand in hand with perfect pitch. How do they do it?

#### *Stormy Weather*

A torch to burn if there ever was one! A suitable opener for side two of the *SUDDENLY IT'S THE HI-LO'S* longplayer. There are mysteries and secrets untold in the orchestral arrangements. The voices imitate the instruments - or is it vice versa? You be the judge.

#### *I Married An Angel*

Wow! Sweet stuff. I'll take it intravenously. Holy matrimony never sounded so good. The ending leaves the listener completely hanging a Hi-Lo's trademark (see *One Note Samba* later).

#### *Down The Old Ox Road*

"Why keep waiting and debating, when you know it's time for mating"! Kinda says it all, doesn't it? Musicians know the 6th chord as the sweetener and a great way to end a tune. This tune is chock full of 'em and lead tenor Clark Burroughs shows us how it's done at the end with a wonderful resolution.

#### *Basin Street Blues*

"Where the elite always meet and greet, that's Basin Street." Pure camp with some authentic (to these ears) New Orleans

musical references. This number ends the lp with a bang and begins the listener's search for more Hi-Lo's material.

The following are from the Reprise lp *THE HI-LO'S HAPPEN TO BOSSA NOVA*:

#### *The Duck (O Pato)*

Some of the material from this lp was also covered by Sergio Mendes And Brazil '66. *The Duck (O Pato)* is hilarious and catchy as heck. Imagine a quartet singing, "Quack, quack" in four part harmony and Bossa Nova rhythm! My Japanese CD really shows off the percussion in true stereo sound. A real gem of a find. Order it from your local import records dealer.

#### *One Note Samba*

Like the title says, the hook is basically one note repeated over a series of chord changes. This is a jazzy little number with some nice guitar work, perfect music to drink margaritas by. The guys make us wait at the finish and then they leave us hanging with a resonant "bop".

#### *Let's Go To Brazil*

You know it's the Hi-Lo's when this tune kicks off. Start packing. This kind of offer doesn't happen often.

The following are from the lp *LOVE NEST*:

#### *Dancing On The Ceiling*

I made a comparison to the rock group Queen in my last Hi-Lo's article. Play this

Some other things you should know about the Hi-Lo's.

They recorded an album with Rosemary Clooney titled *RING AROUND ROSIE* (Columbia).

Sammy Davis Jr wrote liner notes for *THE HI-LO'S IN STEREO* and said, "Man, they're a gas!"

I suppose that if the Hi-Lo's sang the phone book and released it, I'd be first in line (is this item available on CD?).

I'm also certain that the Hi-Lo's did several jingles and radio station ID's. Paul Hansen wrote me about the *Roll-A-Matic* shaver's *Flexi-Disc* that has the Hi-Lo's on it. Anyone with information about this material please write (it would make for amazing Bonus Tracks, eh?).

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WANTED: Audios of Beach Boys concerts from Australia '92 Tour. Will buy or trade for. I have extensive audio and video list. Contact:

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